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GREEK THEMES  
IN MODERN MUSICAL  
SETTINGS

PART II  
MUSIC TO THE ALCESTIS

BY  
ALBERT A. STANLEY  
UNIVERSITY OF MICHIGAN

New York  
THE MACMILLAN COMPANY  
LONDON: MACMILLAN AND COMPANY, LTD.

1924

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## PART II

MUSIC TO THE ALCESTIS OF EURIP-  
IDES WITH ENGLISH TEXT





## ALCESTIS

No University of Michigan tradition seems to be more firmly established than the Senior Girls' Play, given each year at Commencement.

As the year 1912 was of unusual importance in the history of the University, the young ladies of the graduating class, inspired by the preparations for Commencement, determined to present the tragedy of *Alcestis* by Euripides as their contribution. For reasons apparent to those who are conversant with the trend of modern education, an English translation was substituted for the original text. The version chosen was one adapted and arranged for amateur performance in girls' schools by Elsie Fogerty, and published by S. Sonnenschein in London in 1902. With the exception of the chorus and solo in our selection No. 4, and three lines in No. 9, which were translated by A. S. Way, the translation by P. Potter was used, with a few verbal changes.

In the interest of brevity, the *deus ex machina* at Michigan in his editorial capacity made a number of omissions in the text, some of them of a rather drastic nature. With the lack of foresight characteristic of students as a class, irrespective of sex, the committee in charge of the undertaking did not consider the difficulty of the settings of the choral odes they had chosen,<sup>1</sup> until it became apparent that, with the time at their disposal, it would be impossible to make adequate preparation.

The musical settings to the *Alcestis* in the following pages were written therefore rather hurriedly, in response to an urgent request to "help us out." In view of the restrictions of time, and the obvious limitations of a chorus in the formation of which membership in a college graduating class was considered a suffi-

<sup>1</sup> The music referred to, composed by Henry Gadsby, was the setting employed by Miss Fogerty. In its composition the resources of the modern orchestra were employed and four-part harmony was much in evidence in the choruses. In another setting of the *Alcestis* the composer, Dr. C. H. Lloyd, relied upon the flute, clarinet, and harp for the instrumental accompaniment, and for the most part the choruses were sung in unison. Gadsby's setting was based on P. Potter's English translation, while the Greek text was employed by Lloyd. The latter setting, irrespective of the quality of the music, was intrinsically superior.

cient qualification, the music was kept very simple; in the main it was based on the essentially Greek melodic formulae that had proved their effectiveness in the music to *Sappho and Phaon*. Although the music was written for female voices, it is equally adapted for male singers. Since it was based on an English translation, it cannot by any process of manipulation be adapted to the original text.

The performance was given on the evening of June 24, 1912, and was received with great enthusiasm. The properly Hellenic ὄρχηστρα type of stage, an extension from the massive portico of the Alumni Memorial Hall, and the out-of-door environment, contributed in no small degree to the effect produced, although the element of novelty is not without its lure to an academic as well as to a lay audience.

The instrumental accompaniments and special instrumental numbers were scored for flute, clarinet, and harp, the performers being concealed by a screen of boughs at the left of the stage. As a precautionary measure the composer presided at a "baby-grand" pianoforte, which was substituted for the harp. This procedure has much to commend it, especially in productions by amateurs, as the singers can thereby be better controlled. As amateurs generally resent thorough preparation, the more incisive impact of this instrument is a "very present help in time of trouble." When the preparation has been so thorough that automatically everything proceeds smoothly, the harp should be used as more in accord with Hellenic tradition. It must be said that on this occasion, owing to the intelligent guidance of a chorus-leader who possessed unusual dramatic and musical qualifications, but little prompting was required, and the choruses, sung with spirit and feeling, admirably fulfilled their ancient function.

For the guidance of those who may contemplate the performance of this drama, a few explanations of a general character are here given.

First of all the tempo marks, especially the metronomic, and the generally accepted marks of expression, are suggestive rather than arbitrary. The choruses must be sung with a rather slow movement and with great dignity, somewhat after the manner of the Anglican chant. Accented syllables or words are underlined in the score, and should be rigidly observed, even when they are independent of the metrical accent indicated by the time-signa-



ture. Occasionally, measures will be found in which there are but few words, and such are not always to be given the same amount of time as the longer; for all purely musical considerations must be subordinated to the dramatic import of the text, which also governs the evolutions of the chorus. Although the music is notated with accurately defined rhythmical schemes, in many cases these rhythms must be interpreted with elasticity rather than with rigidity, for the reason already stated.

The flute parts in most of the numbers are written an octave higher than in Greek practice, as otherwise they would not be effective, especially in the open air. By doubling, these parts might be played in the lower octave, but at the risk of disaster, excepting when played by professionals.

As these observations apply to performances of Greek music generally, we may now mention some specific details.

No. 1, so far as the music is concerned, presents no difficulties. The same may be said also of No. 2, excepting that the final measures must be sung with a great deal of feeling, as the text requires.

In the instrumental introduction to No. 1, a Dorian tetrachord, read upwards, forms the initial *motif*. In the same number, following the words *He comes, the ruthless tyrant Death*, a clarinet solo based on the chromatic tetrachord (τετράχορδον χρωματικόν) forms a short interlude.

The possibilities of this tetrachordal form are well-nigh infinite. Through changes of mode, enharmonic equivalents, and the employment of the devices at the command of the routined composer, it can appear in so many transformations and is so plastic that it is worthy of the attention of those modern writers who, like the ancient Athenians, are ever on the search for novelty.<sup>1</sup>

In No. 3, the (*f'*) by the chorus must be rigidly maintained against the varied harmonizations which interpret the changes

<sup>1</sup> The attempts of modernist composers in the direction of what they call "subtle realism," leads one to wonder whether eventually they will not utilize the enharmonic tetrachord, τετράχορδον ἐναρμόνικον. There are great possibilities of subtlety in this tetrachord—with its two quarter-tones and major third—that might be realized in delicate orchestral settings of subjects bordering on the unseen world. For example, muted violins in the higher octaves divided into three or four parts, and sustaining chords, played *ppp*, would form a fairy-like background, against which a solo violin could set forth a series of phrases based on this unusual tetrachordal succession.

of sentiment. The tempo must be as rigidly maintained as the pitch, if this example of a monotone is to be effective.

As musically the *Lament of Eumelus* (No. 4) is in some ways the most important number in the whole composition, it must be sung by a professional, or, at all events, by a well-trained singer. Such numbers were always sung by a professional in Greece. If the one who assumes this rôle has not the necessary musical qualifications the music must be assigned to an artist who can be so placed in the vicinity of the bier as to make the illusion complete. In that case Eumelus will kneel before the bier with back to the audience. This plan was successful at the Michigan performance.

At the close of No. 5, the setting marked *B* is to be preferred, provided that it is sung by well-trained singers. As the choir is invisible, academic considerations need not govern the choice of singers. Failing such a choir, *A* would be the wiser choice.

In No. 6, the section in 5-4 time must be sung slowly, only the first note in the measure receiving an accent. At the conclusion of the section beginning *O thou unhappy, nobly daring woman*, the chromatic tetrachord appears in both a descending and ascending sequence, the first given by the flute, the second by the clarinet, the two so combining as to enforce the plasticity already noted.

In the introductory instrumental section of No. 8, the Dorian and chromatic tetrachords are used in combination and the significant excerpt from the Hymn to Apollo employed in *Sappho and Phaon* reveals a wealth of melodic suggestion. This number, ὑπόρχημα, is not a dance in the modern sense. It consists of interweaving figures carried out in graceful gliding movements, but not danced. A competent director can easily work out a proper scheme of evolution.

The composer calls attention to the serious lapse from grace shown in the last phrase of this chorus, which is formed from a whole-toned scale leading into a more flagrant departure from the rule of action stated in the introductory remarks to *Sappho and Phaon*, that is, the series of augmented triads in the final measures. They are justified by the effect produced, but by no process of reasoning can they be called Greek.

No. 9 is sung as the chorus makes its exit. It may be necessary to counter-march if the first section is repeated. This num-



ber demands a well-balanced, full-voiced chorus to do it justice. Provided the stage favors such a procedure, a supplementary chorus may be stationed behind the scenes, or at the sides, in order that the necessary sonority may be attained.

From the foregoing it will be seen that great responsibility falls on the director. By a careful study of recognized authorities, he will be able to determine the movements of the chorus, and so drill the participants that there shall be perfect coördination and, above all, naturalness of movement. Evidently, the size of the chorus and of the orchestral stage will be determining factors, and may necessitate omissions in some of the choral settings. Such changes cannot be anticipated by the composer and must be left to the discretion of the guiding spirit; but all such changes should, if possible, be made the subject of consultation with the composer. Otherwise there could easily be much to regret. Theatrical experience is helpful but not more so than sympathetic acquaintance with the classics.

This suggests that months instead of weeks should be given to the preparation of any one of these great masterpieces, in order that all who take part may so comprehend the technical structure of the drama, so appreciate the beauty of its diction, and be so moved by its dramatic import, that, when presented, it may appear to be life rather than literature, nature rather than art. To attempt to give musical expression to the lyric and dramatic moments of a work studied in such a manner would be worthy of the best efforts of any composer of intelligence and artistic conscience.

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<sup>1</sup> The lines refer to the Greek text. The page numbers, except where otherwise noted, refer to the English translation in *Everyman's Library* (J. M. Dent & Son, London and New York, 1911); though this translation is not closely followed, it is easily procured and gives the context and omitted lines in a form convenient for reference.

<sup>2</sup> The page numbers refer to A. S. Way's translation (G. P. Putnam's Sons, New York). In No. 9 the first three lines are taken from the same source.



# No. 1. Entrance of Chorus

BEFORE THIS ROYAL MANSION ALL IS STILL

THANATOS:— "Talk on, talk on, no profit shalt thou win —  
That head, whose hair this sword shall sanctify."

(Thunder, lightning, music. The light gradually dawns.)

Poco Adagio (♩ = 132)

Flutes I and II

Clarinet I and II in B $\flat$

Harp

1<sup>mo</sup>  
mp

*mp* CHORUS I

Be-fore this roy-al man-sion all is still, What may this mel-an-cho-ly

1<sup>mo</sup>  
p

si-lence mean? And not a friend is nigh from whom to learn

a2  
f

a2  
f

Wheth-er we ought to wail the Queen, now new-ly dead, Or lives she yet? Yet sees the



light of heav'n? Heard you a cry? Heard you a clash of

hands with - in? Or lam-en-ta-tions for — the dead?

Not e-ven a ser-vant holds his sta-tion here be - fore the gates. O 'midst this

aw - ful gloom. Ap-pear, bright Pae-an, and dis - pel the storm.

*f* *a2* *Pause*

(very slowly) *pp*

If she be dead they would not thus be silent, Nor could the

*pp* *very slowly*

*1mo*

bod-y van-ish from the house. No vase of foun-tain wa-ter do I see be-

fore the doors, As cus - tom claims, to bathe the corse;

*pp* Nor does the young-er train of wom-en Raise their sor-row-ing voi-ces high.

*A 2* *mf* Yet this the fa - tal day when she must die. Why dost thou speak of this?



1mo

*(slowly, with feeling)*

O thou hast touched my heart! In vain! our pi - ous vows are vain!

*slowly*

*(With more animation)*

*mf*

*(With more animation)*

*mf*

Make we the fly - ing sail our care, The light bark bound - ing

*(With more animation)*

*mf*

A 2

*mf*

o'er the main, To what new realms shall we re - pair?

To Ly-cia's hall-ow'd strand, Or where, mid so-li-ta-ry state,

'Mid thirs-ty des-erts wild and wide, That close him in on ev-'ry side, Pro-phe-tic

Am-mon holds his aw-ful seat? What charm, what

1mo

po - tent hand      shall save    her from the realms be - low?      He comes, the ruth-less

This system contains the first four measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and a solo line. The key signature has two flats, and the time signature is 4/4. The lyrics are: "po - tent hand      shall save    her from the realms be - low?      He comes, the ruth-less".

rit.      p

ty - rant Death!

This system contains measures 5 through 8. It includes a vocal line, piano accompaniment, and a solo line. The tempo marking "rit." (ritardando) appears above the vocal line in measures 6 and 7, and the dynamic marking "p" (piano) appears below the piano line in measure 7. The lyrics are: "ty - rant Death!".

a tempo

I have no priest,    no    al - tar more,    Whose aid    I    may im - plore.

This system contains measures 9 through 12. It includes a vocal line, piano accompaniment, and a solo line. The tempo marking "a tempo" appears above the vocal line in measures 9, 10, and 11. The lyrics are: "I have no priest,    no    al - tar more,    Whose aid    I    may im - plore."



A 2 *accel.*

O that the son of Phoe - bus now — Lived, to be -

*Animando*

*Animando*

*Animando*

hold th' ether - eal light! Then might she leave the

*f*

seats be - low, where Plu - to reigns in cheer - less night.

*rit.*

*rit.*

Who now shall aid im-part? To ev-ry god, at ev-ry shrine

*molto rit.*

*f*

*molto rit.*

*molto rit.*

The king hath paid the rites di-vine. But vain his vows his

*(Very slowly)*

*1mo*

*pp*

*(Very slowly)*

*pp*

*(Very slowly)*

*pp*

pi-ous care, And ours is dark-des-pair!

## No. 2. Chorus

### SUPREME OF GODS

CHORUS LEADER:— "Doth not Admetus groan for this affliction,  
Of such a noble wife to be bereft?"

HANDMAID:— "But I will go and make your presence known" (*Exit*)

*(All rise and pass into the circle and kneel, facing inwards. During the introductory measures for instruments the members of the Chorus move to the altar and kneel at the first word.)*

With dignity ( $\text{♩} = 84$ )

Flutes I and II

Clarinet I and II in B $\flat$

With dignity

With dignity

Harp

Su-preme of Gods! Is there no re-me-dy to



this — af - flic - tion From the storm of fate no ref - uge

to — our lords? Some means of safe - ty hast thou not — as -

signed, Or must these locks — be shorn, And sor - row robe me

in her sa - ble weeds? A-las! A-las! woe, woe is me, Thou

son of Phe-res, Wilt thou bear— to live de-priv'd of

such— a wife? Will not des - pair— un - sheathe the self-des -

*a tempo*

*mp*

*1<sup>mo</sup>*

troy - ing sword? Will it not find some means of vi - o - lent death? This

(Slower, with feeling)

day— thy wife, dear— should I say, Nay— dear - est to thy

(Slower)



*espressivo*

soul, shalt thou see dead.

*a tempo*  
*mp* > > > > > > > >  
But she comes forth, and with her hus-band.

*a tempo*  
*mp*

# No 3. Chorus

## GROAN THOU LAND OF PHERES

(Same movement)

The musical score is written for a four-part choir and piano accompaniment. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The first system consists of five measures of whole rests for all parts. The second system features a vocal line with a soprano part (labeled 'a2') and a mezzo-soprano part (labeled 'f'). The mezzo-soprano part has a dynamic marking of 'f' and a fermata over the final note. The piano accompaniment (labeled 'f') begins in the third measure. The lyrics 'Groan thou land of Phe-res, Raise—the cry of mourn-ing, For the best of' are written below the vocal lines. The third system continues the vocal lines and piano accompaniment. The fourth system features a vocal line with a soprano part (labeled 'f') and a mezzo-soprano part (labeled 'f'). The mezzo-soprano part has a dynamic marking of 'f' and a fermata over the final note. The piano accompaniment (labeled 'f') continues. The lyrics 'wom-en wastes—in des-pair— And droop-ing to the earth' are written below the vocal lines. The fifth system continues the vocal lines and piano accompaniment. The sixth system features a vocal line with a soprano part (labeled 'f') and a mezzo-soprano part (labeled 'f'). The mezzo-soprano part has a dynamic marking of 'f' and a fermata over the final note. The piano accompaniment (labeled 'f') continues. The lyrics 'wom-en wastes—in des-pair— And droop-ing to the earth' are written below the vocal lines. The seventh system continues the vocal lines and piano accompaniment.

a2

f

f

Groan thou land of Phe-res, Raise—the cry of mourn-ing, For the best of

f

f

wom-en wastes—in des-pair— And droop-ing to the earth

The musical score is written for a voice and piano. The key signature has two flats (B-flat major). The vocal line consists of several measures, including a long note with a fermata. The piano accompaniment features complex chords and triplets. The lyrics are: "Sinks to the in - fer - nal Plu - to's drea-ry realms." The score includes dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo).

ALCESTIS:— "I am no more"  
 ADMETUS:— "How dost thou? Wilt thou leave us then?"  
 ALCESTIS:— "Farewell!"  
 ADMETUS:— "O wretch undone!"



## No 4a Chorus

SHE'S GONE!

*Molto adagio*

Flutes I and II

Clarinet I and II in B $\flat$

Harp

*1<sup>mo</sup>*

*pp*

*Molto adagio*

*pp*

She's gone. Thy wife, Ad-me-tus, is no more.

*Molto adagio*

*pp*

Detailed description: This musical score is for a chorus piece titled 'No 4a Chorus SHE'S GONE!'. It is marked 'Molto adagio'. The instrumentation includes Flutes I and II, Clarinets I and II in B-flat, and Harp. The key signature has one sharp (F#) and the time signature is 3/4. The score features a vocal line with lyrics 'She's gone. Thy wife, Ad-me-tus, is no more.' and instrumental accompaniment for the listed instruments. Dynamics include 'pp' (pianissimo) and '1<sup>mo</sup>' (first movement).

## No 4b

LAMENT OF EUMELUS

*Larghetto doloroso* ( $\text{♩} = 80$ )

*1<sup>mo</sup>*

*mp*

*Larghetto doloroso*

Woe — for my lot! to the tomb hath my

*Larghetto doloroso*

*1<sup>mo</sup>*

*mp*

*mp*

moth-er de-scen - ded. — Nev - er a - gain, O my

Detailed description: This musical score is for a piece titled 'No 4b Lament of Eumelus'. It is marked 'Larghetto doloroso' with a tempo of 80 beats per minute. The key signature has one sharp (F#) and the time signature is 3/4. The score features a vocal line with lyrics 'Woe — for my lot! to the tomb hath my moth-er de-scen - ded. — Nev - er a - gain, O my' and instrumental accompaniment. Dynamics include 'mp' (mezzo-piano) and '1<sup>mo</sup>' (first movement). There are also markings for '3' (triplets) and 'mp' (mezzo-piano).

Fa - ther, she se-eth the light of the sun! In an-guish she

leaves us for - sa - ken; the sto - ry is end - ed, Of her

*pp*

*molto rit.*

shel-tring love and the tale of the moth-er-less life is be - gun. Look

*quasi agitato*

Look on her eye-lids, her hands droop-ing nerve-less! O hear me, O

*sfz* *a2* *mf*

*1mo*

hear me! It is I! I be-seech thee, my moth-er! Thine own, thine own lit-tle

*sfz* *p* *rit.* *3*

*a tempo* *quasi agitato*

bird! It is I! O, I cast me up - on thee thy lips are so

*pp*



*molto rit.* *a tempo* *quasi agitato*  
 near me, so near me, Un-to mine am I press-ing them, moth-er! I  
*molto rit.* *a tempo*  
*ppp*

*rit.* *rit.* *(whispered)*  
 plead for a word but a word, but a word, but a word!  
*rit.* *rit.*

ADMETUS "With her who knoweth not, nor seeth.  
 Ye and I are stricken with a heavy doom." *Tempo I*  
 EUMELUS *Tempo I*  
 And I am but a lit-tle one, fa-ther, so

young and for - sa - ken. For - lorn of my moth - er O hap - less! A

wea-ri-ful lot shall be mine! — And thou, lit - tle mai - den, my —

sis - ter, the bur-den hast ta - ken, — Which thy broth-er may

*p*

bear not a - lone, And a wea - ri - ful lot shall be thine, Since the

*f*

*p*

*f*

home is a wreck and a ru - in, for thou, O my moth - er, hast

*rit. e morendo*

died! for thou, O my moth - er, hast — died! —

*pp*

*rit. e morendo*

ADMETUS—"Music of flutes the city through, or lyres,  
 Be none, while twelve moons round their circles out;  
 For dearer dead, nor kinder unto me,  
 I shall not bury; worthy of mine honor  
 Is she, for she alone has died for me."



# No 5 Chorus

## IMMORTAL BLISS BE THINE

Allegretto grazioso (♩=116)

Flutes  
I and II

Clarinets  
I and II  
in B♭

Harp

Im - mor-tal bliss be thine, — daugh-ter of Pe - li-as! — Im-

mor-tal bliss in the realms be - low, —

Im - mor-tal plea-sures a - round thee

flow, —

Though nev - er there the sun's bright gleam shall

8 *mf* *rit.* *a2* *f*

shine, Im-mor-tal plea - sures round thee flow: Be the

8

black Plu-to told, And the Styg-i - an boat-man old, Whose rude hands grasp the oar, the

Tempo I *molto rit.* *pp* *ppp*

*molto rit.*

rud-der guide, The dead con-vey-ing o'er the tide, Let him be told.

*molto rit.*

**A** Adagio, con molto espressione (♩ = 84)

*pp*

*SOLO VOICE, at a distance*  
*p Tenderly*

Light—lie the earth Up-on thy gen-tle breast, Be thou blest—

Adagio, con molto espressione

**B** Adagio, con molto espressione (♩ = 84)

Soprano Solo *p* Light lie the earth Up-on thy gen-tle

Contralto Solo *p* Light lie the earth Up -

*CHORUS* *p* Light lie the earth Up-on thy gen-tle breast,—

Contraltos I and II *p* Light lie the earth Up-on thy gen-tle breast,—

Harp



breast, Light lie the earth Up-on thy gen-tle breast, Be—thou blest.

on thy gen - tle breast, Be—blest. — Light lie the earth Up-on thy breast

And be thou ev - er blest.

And be thou ev - er, ev - er blest. Light lie the earth Up-on thy

And be thou ev - er blest. —

Light lie the earth, — Be blest. —

Be — blest, — Be blest. —

Light lie the earth, Up-on thy breast. Be blest.

gen - tle breast, Be blest, — Be blest. —

Be blest. —

ppp

ADMETUS:— "Never had he been won  
to pass my doors,  
Had he one whit of my  
afflictions known.

Those halls of mine as yet  
have never learnt  
To thrust away nor to  
dishonor guests."

## No. 6. Chorus

YES, LIB'RAL HOUSE WITH PRINCELY STATE

Moderato (♩ = 84)

Flutes  
I and IIClarinets  
I and II  
in B♭

Moderato

Yes, lib-'ral house with prince-ly state,

To ma-ny a stran-ger,

Moderato

Harp

ma-ny a guest

Oft hast thou op'd thy friend-ly gate,

Oft spread the gen-'rous feast.

Slowly

Slowly

Hence

Slowly

is thy house, Ad - me - tus, graced with all that Plen - ty's hand be -

1<sup>mo</sup>

stows; — Yet wilt thou ope thy gate e'en now, E'en now wilt thou re-ceive this

guest, — Tho' from thine eyes the warm tears flow, Tho' sor-row rend thy

suff-'ring breast, Bright to the vir-tuous shall suc-cess a-rise.



## Tempo di Marcia

a2

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5, then a half note F#5, and ending with a quarter rest. The middle staff is in treble clef with a key signature of one sharp (F#), starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5, then a half note F#5, and ending with a quarter rest. The bottom staff is empty. The dynamic marking *mf* is placed below the first staff.

## Tempo di Marcia

The second system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#), starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5, then a half note F#5, and ending with a quarter rest. The bottom staff is in bass clef, starting with a half note G3, followed by eighth notes A3, B3, C4, D4, E4, F#4, and G4, then a half note F#4, and ending with a quarter rest. The dynamic marking *mf* is placed below the first staff.

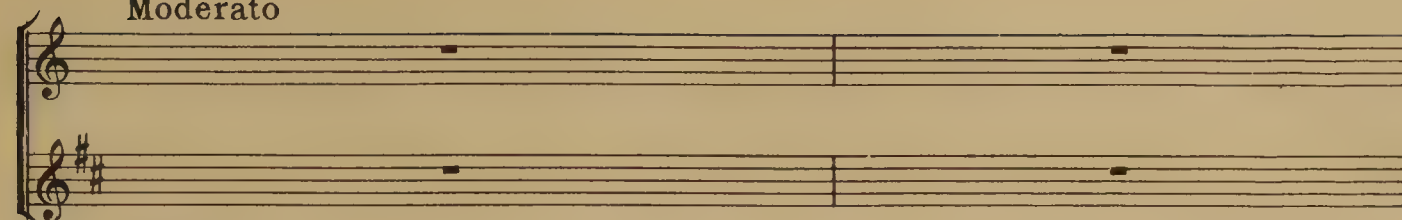
The third system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5, then a half note F#5, and ending with a quarter rest. The middle staff is in treble clef with a key signature of one sharp (F#), starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5, then a half note F#5, and ending with a quarter rest. The bottom staff is empty. The dynamic marking *mf* is placed below the first staff.

The fourth system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#), starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5, then a half note F#5, and ending with a quarter rest. The bottom staff is in bass clef, starting with a half note G3, followed by eighth notes A3, B3, C4, D4, E4, F#4, and G4, then a half note F#4, and ending with a quarter rest. The dynamic marking *mf* is placed below the first staff.

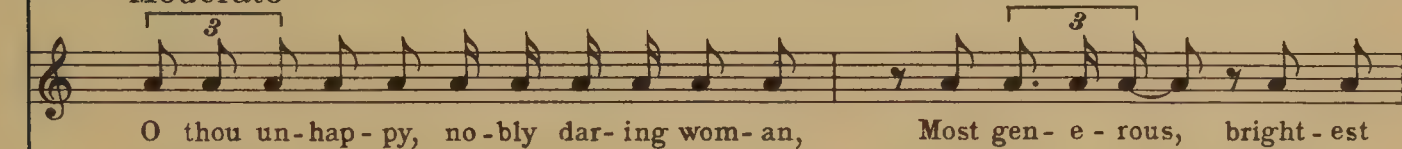
The fifth system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5, then a half note F#5, and ending with a quarter rest. The middle staff is in treble clef with a key signature of one sharp (F#), starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5, then a half note F#5, and ending with a quarter rest. The bottom staff is empty. The dynamic marking *mf* is placed below the first staff.

The sixth system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#), starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5, then a half note F#5, and ending with a quarter rest. The bottom staff is in bass clef, starting with a half note G3, followed by eighth notes A3, B3, C4, D4, E4, F#4, and G4, then a half note F#4, and ending with a quarter rest. The dynamic marking *mf* is placed below the first staff.

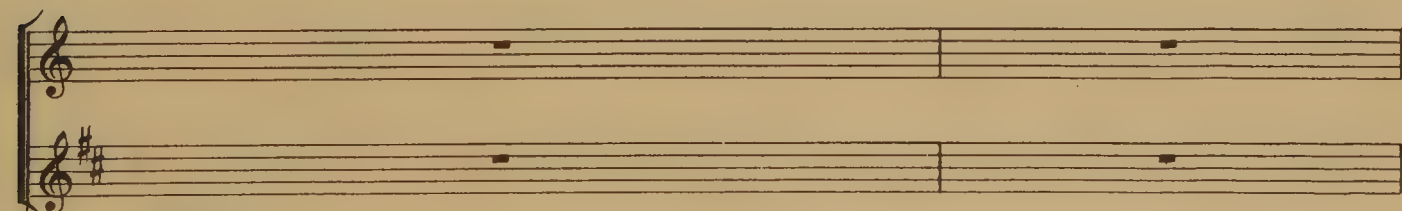
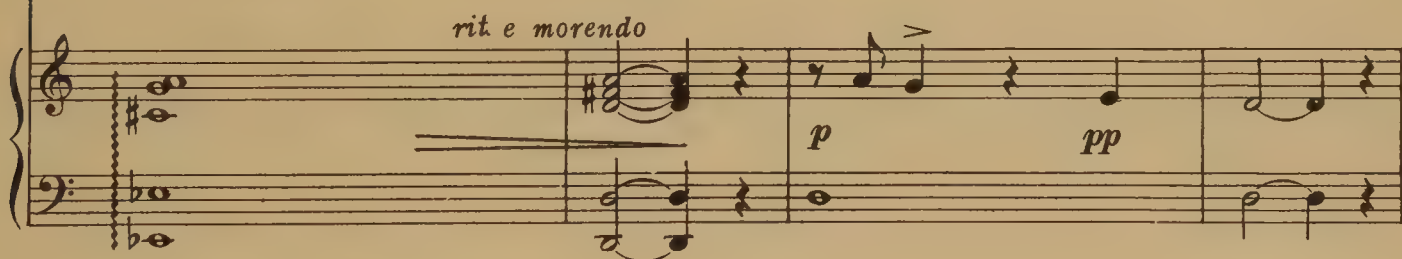
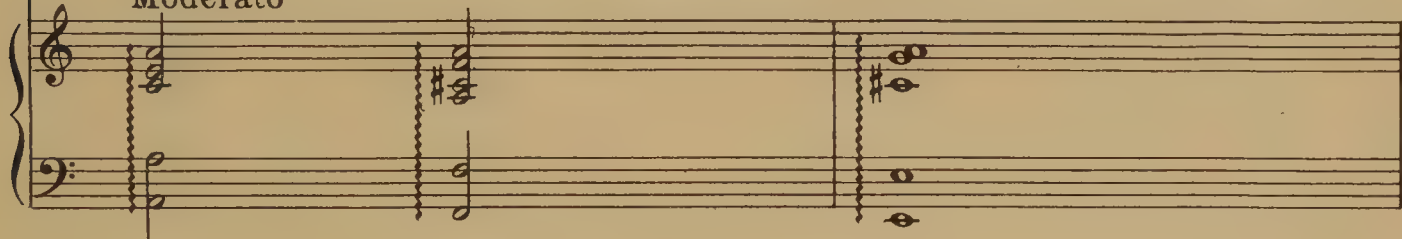
## Moderato



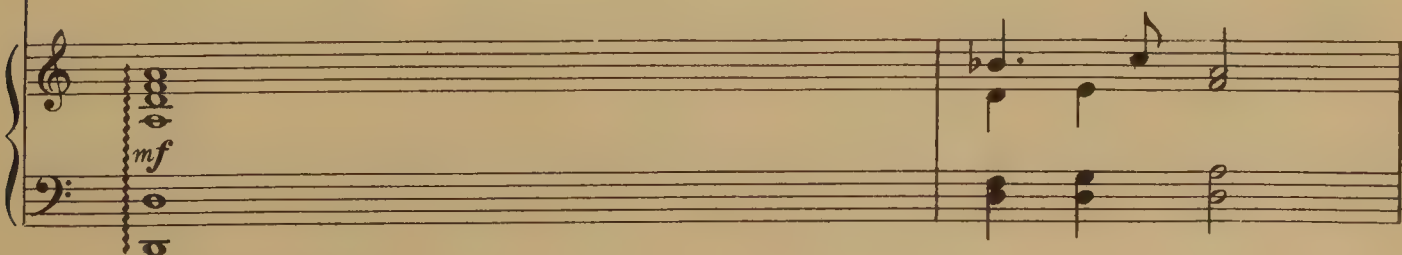
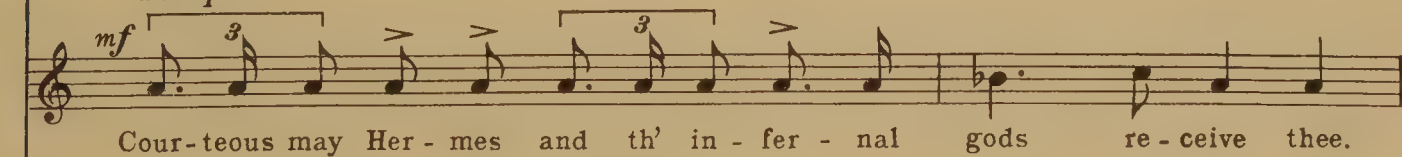
## Moderato



## Moderato



## a tempo



Musical score for the first system. It consists of four staves. The top two staves are vocal parts (soprano and alto) with a key signature of one sharp (F#). The third staff is a vocal part (tenor/bass) with a key signature of one sharp. The bottom staff is a piano accompaniment with a key signature of one sharp. The lyrics are: "In those realms, if aught of grace a - wait the vir - tu-ous, Be these hon-ours thine,". The piano part features a triplet of eighth notes and a crescendo leading to a forte (f) dynamic.

In those realms, if aught of grace a - wait the vir - tu-ous, Be these hon-ours thine,

Musical score for the second system. It consists of four staves. The top two staves are vocal parts (soprano and alto) with a key signature of one sharp. The third staff is a vocal part (tenor/bass) with a key signature of one sharp. The bottom staff is a piano accompaniment with a key signature of one sharp. The lyrics are: "And be thy seat near Plu - to's roy - al bride." The piano part features a forte (ff) dynamic and a repeat sign. Above the system, the text "(Repeat march)" is written.

And be thy seat near Plu - to's roy - al bride.

(Repeat march)

ADMETUS:— "For gorgeous robes — this black and mournful garb  
 Attends me to my hall and to my couch,  
 Where solitary sorrow waits me now."



No 7. Chorus  
THIS SORROW CAME UPON THEE

Andante (♩ = 96)  
1<sup>mo</sup>

Flutes I and II  
*p*

Clarinet I and II in B $\flat$   
*p*

Andante  
*p*

This sor-row came up - on thee 'Midst a state of hap-pi-ness; A

Andante  
*p*

Harp

stran-ger thou to ills, Yet is thy life pre - served. Thy

First system of the musical score, measures 1-5. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest in measure 1, followed by a half note in measure 2, and then a series of eighth and sixteenth notes in measures 3-5. The piano accompaniment consists of chords and single notes in both hands.

wife is dead, leav - ing thy love: Is there aught

Second system of the musical score, measures 6-10. The vocal line continues with a half note in measure 6, followed by a series of eighth and sixteenth notes in measures 7-10. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The word *espressivo* is written above the vocal line in measure 7.

*espressivo*  
new in this? Ma - ny hath death be - reft of their wives be -

Third system of the musical score, measures 11-15. The vocal line begins with a half note in measure 11, followed by a series of eighth and sixteenth notes in measures 12-15. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The word *fore.* is written below the vocal line in measure 11. Dynamic markings *pp*, *pp*, and *ppp* are present in the piano part.

*pp* *pp* *ppp*  
*pp*  
*pp*  
fore. ———

# No 8. Chorus

## HYPORCHEME DANCE

111

SONG: — "My vent'rous foot delights to tread"

Allegretto grazioso (♩ = 116)

Flutes  
I. and II.Clarinets  
I. and II.  
in B $\flat$ 

Harp

1<sup>mo</sup>  
mp

1<sup>mo</sup>  
mp

Allegretto grazioso

Allegretto grazioso

mp



This musical score is for a piano and voice piece, page 112. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into four systems, each with three staves. The first two staves of each system are for the vocal line, and the third staff is for the piano accompaniment. The piano part consists of chords and arpeggiated figures. The vocal line includes various melodic phrases, some with slurs and ties. Dynamics such as *p* (piano) are indicated throughout the score.

The first system shows the vocal line with a melodic phrase starting on a half note, followed by a series of eighth notes. The piano accompaniment provides a harmonic foundation with chords and arpeggiated figures. The second system continues the vocal melody with a series of eighth notes and a half note. The piano accompaniment features a series of chords and arpeggiated figures. The third system shows the vocal line with a melodic phrase starting on a half note, followed by a series of eighth notes. The piano accompaniment provides a harmonic foundation with chords and arpeggiated figures. The fourth system continues the vocal melody with a series of eighth notes and a half note. The piano accompaniment features a series of chords and arpeggiated figures.

ven-t'rous foot— de-lights to tread The Mus-es' ar-duous heights;— Their  
 hal-low'd haunts I love to ex-plore, And lis-ten to their lore.— Yet—



*SOPRANO*  
nev - er could my search-ing mind Aught like stern fate re-sist - less find. No

*ALTO*  
nev - er could my search-ing mind Aught like stern fate re-sist - less find. No

herb of sov-reign pow'r to save, Whose vir - tues Or - pheus joy'd to trace, And

herb of sov-reign pow'r to save, Whose vir - tues Or - pheus joy'd to trace, And



*mf*  
(UNISON)  
wrote them in the rolls of Thrace, Nor all that Phoe-bus gave In-

The first system of the musical score. It includes a vocal staff with a melodic line and a piano accompaniment. The piano part features a series of chords and arpeggiated figures. The lyrics are written below the vocal staff.

struct-ing the As - cle - pi - an train When va - ri - ous ills our lives as-sail, To

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff.

*p*  
heal the wound, to soothe the pain, A - gainst her stren-'ous force a -

The third system of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics are written below the vocal staff.

vail. — *ff* But see, Ad-me-tus, to thy house me-thinks Alc-me-na's

*Largo*

son bends his re-turn-ing steps.

*Largo*

*fff* *pp*

ADMETUS: "O prosper thou, and come again in peace!"

# No. 9. Final Chorus

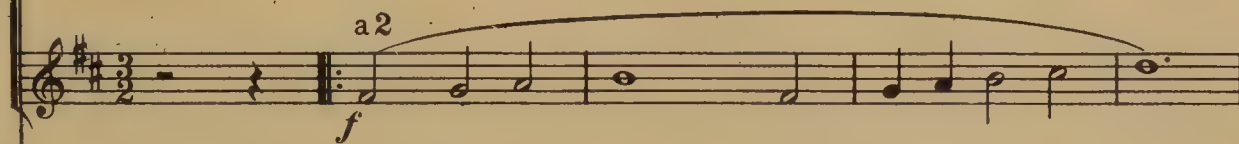
## THROUGH ALL MY REALM

Allegro ma non troppo

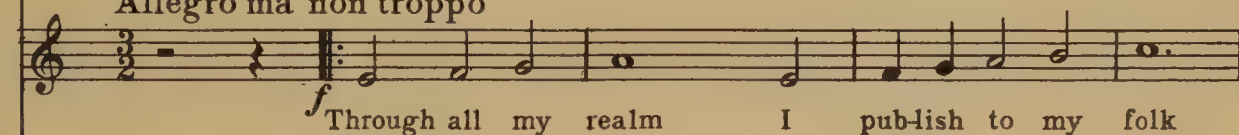
Flutes  
I. and II.



Clarinets  
I. and II.  
in B $\flat$



Allegro ma non troppo



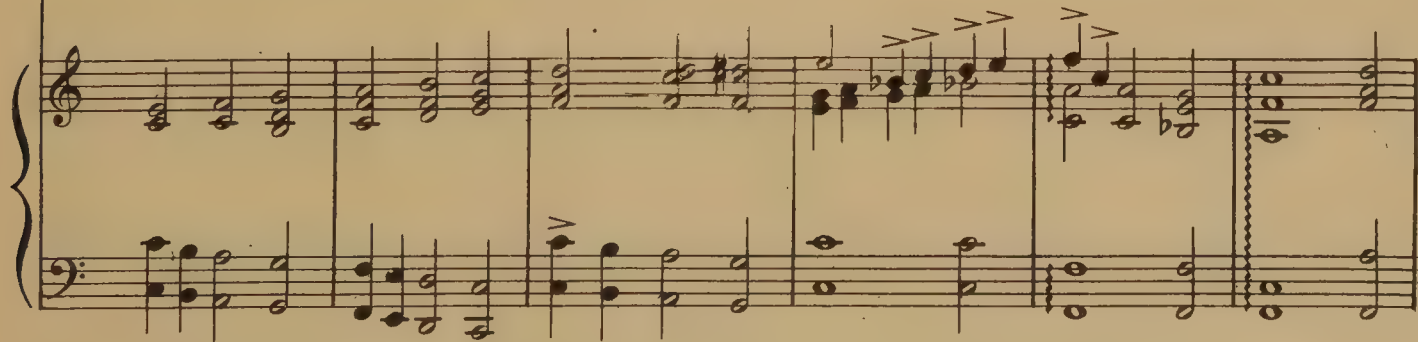
Allegro ma non troppo

Harp



That, for these bless - ings, dan - ces they ar - ray,

And that a - tone - ment—





fumes from al-tars rise, For now come bet-ter days than those o'er-

past, See-ing I hold my-self su-preme-ly blest,

For now come bet-ter days than those o'er-past.

*CHORUS I*

*f*

With va-rious hand the gods dis - pense our fate,

*CHORUS II*

With va-rious

The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a complex texture of chords and arpeggiated figures.

Now show'r-ing bless - ings which we

hand the gods dis - pense our fate,

The piano accompaniment continues with dense harmonic support for the vocal lines.

dared not hope;

Con - troll - ing now ills — we — deem - ed our

The piano accompaniment concludes the system with sustained chords and melodic fragments.



*ff* The gods to these have giv - en an end ex - ceed - ing  
por - tion. The gods to these have giv - en an end — ex - ceed - ing

This system contains the first eight measures of the piece. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is 4/4. The first vocal line begins with a forte (*ff*) dynamic. The lyrics are: "The gods to these have giv - en an end ex - ceed - ing por - tion. The gods to these have giv - en an end — ex - ceed - ing".

thought. — Hail to this day! Hail to this  
thought. — Hail — to this day! Hail to this

This system contains measures 9 through 16. The vocal melody continues with the lyrics: "thought. — Hail to this day! Hail to this thought. — Hail — to this day! Hail to this". The piano accompaniment provides harmonic support with chords and moving lines.


*rit.* day! All Hail! Hail! Hail!  
day! — All Hail! Hail! Hail!

This system contains the final eight measures (17-24) of the piece. It begins with a *rit.* (ritardando) marking. The vocal melody concludes with the lyrics: "day! All Hail! Hail! Hail! day! — All Hail! Hail! Hail!". The piano accompaniment features a series of chords and a final cadence.





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